



VOL. IV.—NO. 8.

NEW YORK, SATURDAY, FEBRUARY 25, 1882.

WHOLE NO. 108.

### The Moline Pipe Organ.

THE Moline Pipe Organ Company, Moline, Ill., has recently erected a fine two-manual instrument in the Congregational Church, Amboy, Ill., and another in the Swedish Lutheran Church at Moline, Ill. Following is a description and illustration of the latter:

Compass of manual, from C to A, 58 notes.  
Compass of pedal, from CCC to E, 29 notes.

#### GREAT MANUAL.

1. Contra Viola, wood and metal.....	16 feet	58 notes
2. Open Diapason, metal.....	8 "	58 "
3. Viola de Gambe, metal.....	8 "	58 "
4. Dulciana, metal.....	8 "	58 "
5. Melodia, wood.....	8 "	58 "
6. Flute di Amour, wood.....	4 "	58 "
7. Principal, metal.....	4 "	58 "
8. Twelfth, metal.....	2 1/2 "	58 "
9. Fifteenth, metal.....	2 "	58 "
10. Mixture, 3 Ranks, various.....	144 pipes	
11. Trumpet, metal.....	8 feet	58 notes

#### SWELL MANUAL.

12. Leiblich Gedackt, wood.....	16 feet	58 notes
13. Open Diapason, wood and metal.....	8 "	58 "
14. Diapason, wood.....	8 "	58 "
15. Salicional, metal.....	8 "	58 "
16. Fugara, metal.....	4 "	58 "
17. Flute Harmonique, metal.....	4 "	58 "
18. Flautina, metal.....	2 "	58 "
19. Oboe, {	8 "	58 "
20. Bassoon, {	8 "	58 "
21. Tremola (improved).....		

#### PEDALS.

22. Grand Open, wood.....	16 feet	29 notes
23. Bourdon, wood.....	16 "	29 "

#### MECHANICAL REGISTERS.

24. Swell to Great.	26. Great to Pedal.	28. Bellows Signal.
25. Swell to Pedal.	27. Pedal Check.	

#### COMBINATION PEDALS AND ACCESSORIES.

21. Piano to Great. Reversible Great to Pedal. Wind Indicator.	
22. Full to Great. Balanced Swell Pedal.	

The company is also building a two-manual organ for the Swedish Evangelical-Lutheran Church, Des Moines, Iowa; a two-manual organ for the Baptist Church, Sioux City, Iowa; a two-manual organ for the Edwards Congregational Church, Davenport, Iowa—the last to replace one lately burned in that church, and which was built by this company seven years ago.

The company has been obliged to enlarge its factory and is about to put in extra and improved machinery. The members of the company are practical organ builders, and their efforts are devoted to the production of first-class work.

### Letters Patent for Inventions.

BY JAMES A. WHITNEY, COUNSELOR-AT-LAW.

#### VII.

##### WHAT CONSTITUTES A PATENTABLE INVENTION—(CONTINUED).

THE truism that a principle cannot be patented relates, therefore, only to principles not appropriated to useful purposes; it does not apply to a principle embodied in the *modus operandi* of any amelioration of the useful arts.

The case of *Boulton v. Bull* was the first in which was given a full definition of the term "manufacture" as used in the statute of monopolies. The general conclusions of the jurists of the day were evidently embodied in the opinion of Chief-Justice Eyre: "It was admitted in the argument at the bar," said he, "that the word 'manufacture' in the statute was of broad signification; that it applied not only to things made, but to the practice of making, to principles carried into effect in a new manner, to new results of principles carried into practice." No general definition of the term "invention," or broader view of its synonym "new manufacture," exists than his further declaration, as follows: "Underthings made we may class in the first place new compositions of things, such as manufactures in the ordinary sense of the word; secondly, all mechanical inventions, whether made to produce old or new effects, for a new piece of

by which it has been produced, which, though perhaps also new, will be only useful as a new substance. \* \* \* When the effect produced is no substance or composition of things, the patent can only be for the mechanism, if new mechanism is used, or for the process, if it be a new method of operating, with or without old mechanism by which the effect is produced." It has been already observed that this case, and others decided at about the same period, formulated the essential principles of the English practice, and it is worthy of note that this leading case established the patentability—as within the term "manufacture" of new substances and articles of manufacture, compositions of things, new artificial manners of operating, new processes in any art, and new methods of operating with or without old mechanism. This is an enumeration comprehensive enough to include the major subdivision of "invention" as understood at the present day.

The patentability of combinations was also admitted in the same suit, and eight years later, in 1803, Lord Ellenborough, in *Huddart v. Grimshaw*, said: "I suppose it will not now be disputed that a new combination of old materials so as to produce a new effect, may be the subject of a patent." This was extended in scope by Lord Eldon in *Hill v. Thompson* in 1817, as follows: "There may be a valid patent for a new combination of materials previously in use for the same purpose, or for a new method of applying said materials."

Such, so far as concerns the subject matter, was the British law of patents, when it became the duty of American jurists to apply its principles in the administration of the American statutes. They followed it closely, softening its asperities,

refining its distinctions, and elaborating its practice not less than its ethics into closer and clearer accord with great principles of national policy and individual justice.

In this country the statutory definition of patentable subject matter, although verbally varying in the several acts, has remained substantially the same from the beginning, and in substance is identical with that established by the English courts. The constitution was simply the terms "inventions or discoveries." The act of 1790 employs the words, "invented or discovered any useful art, manufacture, engine, machine or device, or any improvement therein not before known or used." This act was repealed by that of 1793, which substituted the phrase "any new and useful art, machine, manufacture or composition of matter." This act stood unpealed until the passage of the act of 1836, but it was supplemented by that of 1800, in which the terms employed were "any invention, art or discovery," and "any new invention, discovery, or improvement." The language of the act of 1836 includes "any new and useful art, machine, manufacture or composition of matter, or any new and useful improvement on any art, machine, manufacture or composition of matter." The supplemental act of 1842 added "designs for industrial products." These are the definitions contained in the act of 1861, and in the existing law, the act of 1870. The matter of designs, as partaking somewhat of the character of copyright, will be separately considered.

Apart from the above, the enumeration of subject matter in the several statutes referred to is, in scope and intent, substantially uniform throughout. It is, however, practically only a subdivision into topical heads of the matter covered by the term "manufacture" in the statute of monopolies. Every variety of invention that could be protected under the latter term in the English practice has been protected under one or the other of the classes indicated in the American statutes. This naturally resulted from the fact that in the inception of the American system no precedents existed other than those of Great Britain, and to these, in the absence of American authorities under accepted principles of practice, our judges necessarily turned.

The unimportant case of *Rentzen v. Ranows et al.*, the first under the federal law, was tried in 1804, or nine years after *Boulton v. Bull* had settled, in the rough, the governing principles of ethics and practice in patent causes. It was nine years later still before *Marshall, Jr.*, in *Evans v. Jordan*, and *Story, Jr.*, in *Whittemore v. Cutter*, first gave bent and direction to American patent jurisprudence, and the extent to which the British precedents and the reasoning of British judges was followed is manifest in all the decisions of that time. While, therefore, the subdivisions indicated in the statutes may be followed in the classification of the subject matter for letters patent of the United States, English decisions equally with those of our own courts, especially as relates to principles early decided, are applicable for all purposes of elucidation.

### Some Thoughts anent Organ Playing.

SEVERAL of our leading organists have recently found occasion to protest against the too prevalent want of solidity and finish noticeable in the performance of the most simple, but none the less important, duties of our church organists. Many organists will execute one of Bach's fugues or Mendelssohn's sonatas very fairly, and yet display a serious want of grip, accuracy, and judgment in the accompaniment of a chant and hymn tune.

The truth is the organ, in its grand scope and endless tone combinations, offers many temptations calculated to draw the impulsive student from the careful formation of a true, solid mechanism. Its vast and inexhaustible riches in the domain of tone-color, syren-like, call the student all too soon from the stern task of acquiring a solid mastery over



THE MOLINE PIPE ORGAN.

the keyboard and pedals, and by encouraging him to rely, at an early period of his playing career, upon the charms of varied registering, actually blind him to the primary necessities of good playing—a firm and accurate manner of handling the keys, and an equally sure mastery over the pedal-board. When these are secured he may with safety proceed to vary his tone combinations. Even with regard to the art of registering, the organ-player finds that the true foundation of the executant—a sound technical mechanism—will afford a distinct power in checking a feverish and often purposeless love of change, by previously giving to his performance the charm of a strong, clean touch and expressive phrasing.

In view of such high-playing conditions, it is well for the student to first study upon a small organ, complete of course as regards keys and pedals, but offering no inducements for rapid stop changing, or, if he practices upon an instrument of larger calibre, he should be restricted to the use of manual stops, of 8 and 4 ft. and pedal registers of 16 and 8 ft. only. His practice, though extended to a mastery of Bach's works, should also include the frequent and daily interpretation, in a firm, expressive style, of good specimens of the different schools of the choral and hymn tune. Such studies should be carefully and patiently watched by a master, who has himself taken infinite pains to secure the required results.

It might be pointed out, that the deficiencies too often apparent in this direction are the result of that national aptitude for quick learning, and a consequent impatience for ultimate results. The lesson, too, might with profit be extended to the keyboard of the pianoforte, and to the manipulation of orchestral instruments.

It is, however, of the greatest importance that our organists—who are not only called upon to do important service in that highest arena for the exercise of the gifts and learning of the orator and the musician, the Church, but form by reason of their social position the strongest body of our national instructors in music—should be thoroughly well built-up men. As a mere executant no man is fit to be intrusted with the exposition and control of the "king of instruments" whose performance stands not upon the solid basis of a strong and truthful mechanism; and further, only the player who can display such a power over the instrument can fully undertake the high functions appertaining to the leadership and accompaniment of worship-music.

The possession of such mastery is the best strength whereby the dignified profession of organistship can stem the surging tide of musical incompetency and the foolish intermeddling of those who, before being condemned for bad taste, should be first made to listen to performances of unexceptional mastery and judgment.—*E. H. Turpin in the London Musical Standard.*

#### The Late George Jardine.

THE following account of the late George Jardine has been furnished THE COURIER by his son, Ed. G. Jardine, the well known organist, and now the head of the firm:

"George Jardine was born in Dartford, England, 1801. His father intended him for a mercantile life, but his tastes running so strongly in the direction of the organ, he was finally placed with Flight & Robson, of London, who, appreciating his genius and skill, quickly advanced him, and intrusted him with the "laying out" and designing, the special work at which he was always very clever. In the year 1835 his brother John (whose tastes ran in the piano line) had established himself in New York, on the corner of Broadway and Grand street, doing for those days quite a large business manufacturing pianos, many of which are still in existence and doing good service. In 1837, John having obtained an order for an organ for his brother George, induced the latter to come out and establish himself here, which he did eventually, and obtained the agency for Novello's music, which he was the first to introduce, but which, as the organ business rapidly increased, he transferred to Firth, Hall & Pond. He made some large barrel organs, which at that time were very popular with country churches in England; but they did not take here, as Americans did not seem to care to be tied down to twenty or thirty tunes, no matter how accurately they were played. He manufactured organs at the factory, Broadway, corner of Grand street, until more room became necessary, when he removed to a large factory in Anthony street, now called Worth street, a few doors west of Broadway. Here he was burnt out, and unfortunately lost a large three-manual organ for the Church of the Annunciation, in Fourteenth street, which had just been finished at the wareroom. He took another factory in Pearl street, near Broadway, until he secured the upper part of the old Dispensary, corner White and Centre, and here he built a number of very large organs. This was in 1865, at which time he took his eldest son, Edward George Jardine (whom he had sent to Europe to travel and perfect himself in his art), into partnership, and soon after built the large and commodious factory in Thirty-ninth street, between First and Second avenues, a place especially adapted for the business. Here he has built some of the largest organs in the country, notably those in the cathedrals of New York, Mobile and Pittsburg, also the large instruments in St. George's and Dr. Hall's Church, of this city, as well as the Brooklyn Tabernacle. Joined to his versatility of talent and genius for his art, he had genial manners which made him many friends, who had the last opportunity of

seeing him at his funeral on Thursday afternoon, February 16, at St. George's Church, on which occasion Mr. Morgan performed Handel's "Funeral March" on the fine organ which may be considered as one of the best instruments he ever built."

#### BRIEFS AND SEMI-BRIEFS.

...At Binghamton, N. Y., on February 14, Clara Louise Kellogg and her concert company drew an audience which packed the hall.

...Joseffy played at Binghamton on the evening of February 10 to a large audience. Laura Bellini assisted in the evening's entertainment.

...Mme. Chatterton-Bohrer, aided by Mme. Anna Bishop, Isidora Martinez, Franz Remmert, Gaston Blay, Ernst Jonas, Frederick Archer, Messrs. Schnecker and Sauter, gave an ample programme and excellent concert at Chickering Hall on last Saturday evening.

...George W. Morgan and Maud Morgan will give their annual organ and harp matinées on each Thursday during March. A prominent vocal artist will, it is announced, assist at each matinée. No encomium is needed as to the character, artistic or otherwise, of these matinées.

...Mrs. C. J. Whitney, wife of Detroit's most enterprising manager, gave a reception to Mlle. Rhea at her residence on Woodward avenue on Thursday, February 16. The parlors were crowded with society people, literati, artists and amateurs, and notwithstanding the nasty weather outdoors every one seemed to enjoy the charming occasion.

...The Waterbury, Conn., Choral Union (Prof. J. E. Bartlett, musical director) produced the opera of "Martha" on February 14 and 15, assisted by Louise N. Baldwin, of Boston; Julia F. May, of Boston Opera Company; Edward S. Payson, of Boston, and Harry G. Snow, of Boston Opera Company. The performances were attended by large and appreciative audiences. The Boston Ideal Opera Company billed for February 24 in "Fatinizta."

...The Detroit Musical Society gave its fortieth concert at Music Hall, Wednesday, the 15th, presenting as novelty Saint Saëns' ode, "Harp and the Lyre," as scored by the conductor of said society. The performance was a dismal failure. February 20, 21 and 22 Her Majesty's Opera Company played to large houses at Whitney's, Mlle. Hauck and Signori Campanini and Galassi carrying off the honors in "Carmen" and "Lohengrin." The other two operas were "Aida" and "Faust."

...A good opera or concert company could do a good business at Galesburg, Ill., now, as they have had neither there this winter. Two Galesburg ladies, Blanche Smith and Anna Wooley, separately gave two concerts with outside help. These ladies studied about five years in Italy, and both are very much improved in voice and method, and gave much pleasure to those who attended. The Beethoven Society of Knox College is studying Romberg's "Lay of the Bell." E. D. Wyckoff director.

...Mr. de Zielinski gave a matinée at Whitney's Hall, Detroit, on Saturday, the 18th, assisted by several promising pupils. He played the Etude, op. 10, No. 12, of Chopin, and two Portraits, Nos. 14 and 16, from Rubinstein's "Kamennoi," Ostron Album. Mr. Hunt played "Souvenir" (Zielinski), "If I were a bird" (Hensel), and "Tarantella" (Mills), and with Mr. de Zielinski at the organ an étude for pianoforte and organ, by Mikuli. Mrs. Forsyth gave a very excellent interpretation of the "Trovatore" aria and a basso by Dick. The other participants were Miss Bennett, Miss Per. y Mr. Adams.

...A "Sidney Lanier Concert" was given at Augusta, Ga., on February 9, under the direction of Profs. John Wiegand and Henry Colman. The Augusta *News* pays a compliment to the management and technical skill of these gentlemen, and then goes on to say: "The solo numbers on the programme were taken by Annie T. Cleveland, of Savannah; Annie Mays, Dr. E. C. Goodrich, and A. A. Pelot, and they were well worthy the distinction given and the admiration and applause won by each of them. Mrs. Cleveland was a personal friend of the late Sidney Lanier, and came from Savannah especially for this occasion. Other parts in the programme were taken by Mrs. Blaisdell, of Boston; Mrs. Wesley Wheless, Miss Campbell, and S. Warren Mays."

A correspondent of the London *Daily News*, speaking of musical coincidences, says: "The similarity of idea between the 'Rapturous Maidens' chorus in 'Patience' and the 'Dies Irae,' pointed out by a correspondent, is curious enough; but the comparison might have been extended to a melody of far more recent date—'Alas, these chimes, so sweetly stealing,' from Wallace's 'Maritana,' being for the opening eight bars note for note the same as the 'Utter Ones' Lament.' Your correspondent is doubtless aware that many and notable instances could be adduced of such instances, which occur in every branch of art. However, the essentially original character of the remaining numbers of the opera in question will, I should imagine, effectively exonerate the composer from any suspicion of having 'remembered too well' the source of his inspiration.' Composers, especially when writing too rapidly, are undoubtedly liable to adopt, unconsciously, plagiarisms; but neither the musical nor literary writers should be taken sharply to task for using the current musical or verbal idioms of their times."

#### THE ORGAN, PIANO AND VOICE.

...Anna Bock, the New York pianist, is in London, where she expects to appear shortly in concert.

...Next summer Stegno will be at the Nouvelli Theatre, Buenos Ayres, Tamagno at Rio Janeiro, and De Sanctis at Montevideo. Thus much for tenors.

...The tenor Marchiavelli, having made a success at the concerts given at the London Aquarium, is reported to have been engaged to sing in an English operetta.

...Mlle. Warwick, of Dalesville, Canada, recently gave an organ concert in Olivet Hall, Lachute. Both the programme and its execution gave much satisfaction.

...The inauguration of the first pipe organ built for the East Cantons recently took place in the fine Church of St. Christopher, of Arthabaska, Canada. It was built by Louis Mitchell.

...Sophia Priestly, a young pianist of some talent, will give a concert at Chickering Hall, on Friday evening, March 3, at which Belle Cole and a number of well-known artists will assist.

...Elly Warnots, the Belgian cantatrice, has been engaged to appear at the Grand Theatre, Lyons, where she will make her début in Auber's opera, "Les Diamants de la Bouronne."

...Annie Louise Cary says that she has no idea of withdrawing from her public career, and that there is no report in that she is to marry a gentleman whom, she says, she has never seen.

...Franz Rummel, who has been for some time on a tour through Germany, has met everywhere with the same great success that he had in Berlin. He was especially warmly received in Dresden and in Leipzig.

...Teresa Singer, who made so excellent an impression when here with the Strakosch troupe, has recently been singing in Palermo. She received an ovation, even the ladies in the boxes applauding her with enthusiasm.

...The *Neue Freie Presse* says about a concert given in Vienna that Frau Banum took part, pupil of Marchesi, who displayed fine artistic and vocal qualities. She awakened the liveliest enthusiasm and has decided to undertake the lyric Italian career.

...Mme. Albani has been to Brussels to see Massenet's "Herodiade," which seems to have made a great success there. The audiences applauded the work enthusiastically. Mlle. Albani will essay the rôle of *Salomé* at the approaching season at Covent Garden, London.

...Under the title, "Templeton and Malibran," has been published by W. Reeves, Fleet street, London, a very *piquant* book, that contains much information about the celebrated prima donna and her contemporaneous artist, the tenor, John Templeton, with their portraits, letters, &c.

...Louis Mitchell, of Montreal, contracted at the beginning of the year with the factory of St. Thomas, at Montmagny, for the construction of a fine organ with two manuals and pedal. It is to have thirty-four registers in all, twenty-four being speaking stops. It will cost about \$3,000.

...Carolina Zeiss, the prima donna contralto, is now being managed by Mr. Dittman. She has succeeded in creating an excellent impression here, both the musical public and even the critics awarding her a high place as an artist. Her voice and style are refreshing after the continual sweetness and weakness so commonly displayed by *débutantes*. Mlle. Zeiss has vigor, taste, and dramatic intensity.

...The baritone Pantaleoni, who made such a deep impression on opera-goers when he was here a year or two ago with the Strakosch opera troupe, has been singing in Bologna with much success. The journals praise him very highly, and those of us who have heard him will quite agree with the writer, who says that Pantaleoni is truly a refined, intelligent and finished artist, one whose numerous good qualities it would be no easy matter to find equalled in any other singer, especially among baritones.

...Mrs. Osgood cannot claim an exalted rank as a singer if her performance at the Philharmonic concert on last Saturday night is to be a criterion. She lacks force and dramatic power, and did not exhibit skill of a high order. To hear her at her best a small auditorium is necessary, and the selections should consist of ballads, lyrical songs and certain oratorio arias. In these her talent would be displayed to the best advantage, and a true critical judgment formed of her position in the ranks of American singers. As a drawing-room singer she should be a decided success.

...A foreign journal gives the following philharmonic definition of a prima donna *assoluto*: At 15 years she is an arpeggio (it ought to have been added an erratic one at that); at 20, an *allegro vivace* (with many passages *rubato*, however); at 30, a loud chord (oftenest a disagreeable discord); at 40, an *andante* (yet capable of an *accelerando* movement, where it is a necessity to get ahead of a supposed younger rival); at 50, she commences the *Rondo Finale* (which consists in abusing all young *débutantes*, except those who may have studied with the once "Queen of Song" herself); at 60, she is a *tremolo alla sardina* (not so much so as to be incapable of saying and repeating ill-natured things of those in their prime, unless nature should fortunately have brought about a state

of dumbness). Behold above the picture of an ideal prima donna from youth up!

....The great baritone Maurel has set artists an example which it is to be feared will not be generally followed. He was recently engaged for a season at Marseilles Theatre, the terms being quite liberal; but the artists who were to support him not ranking as high as he thought they should, he severed his contract, and thus gave the manager a severe slap in the face. Perhaps this course of action was more dignified than legal.

....The *Revue du Monde Musical et Dramatique*, for January 21, says of Herr Breitner's interpretation of Schumann's "Concerto" in A minor, at one of the recent Champs-Elysées concerts: "M. Breitner exhibited, in our opinion, too great affectation in his manner of phrasing the melody of the first allegro. This defect was so much more perceptible as the piano takes it up twice after the orchestra. We much prefer Mme. Montigny-Remaury's style as being more natural. The andante was, however, deserving of unstinted praise. We counsel him to beware of a tendency to accelerate passages, for the finale, in which he displayed a fine technique, lacked a specific and even tempo, which made it difficult for the orchestra to follow the soloist."

....The Odell organ recently erected and inaugurated in the First Baptist Church, Brooklyn, is an instrument of great beauty and general excellence. It contains altogether some thirty-five registers, besides pneumatic composition pedals. On the great manual are 12 stops (two reeds, clarinet and trumpet, and a double open diapason 16 feet); on the swell manual, 12 (three reeds, vox humana, oboe and cornopeon and a bourdon 16 feet), and on the pedal organ 4 stops, including a trombone 16 feet. A kettle-drum is also one of the features of the instrument. There are two pneumatic compositions on great, swell and pedal organs. The pneumatic tubular action is applied to the entire organ, doing away with trackers, stickers, rollers, &c. An account of this action appeared in a recent issue of THE COURIER.

....Mechanical appliances of a novel character to operate the swell, are continually being brought to public notice. One of the most effective and simple of these, and which

should come into general use, has been tried with much success in England. The contrivance works from the back of the seat. It differs from others somewhat similar in general principle, in that a forward movement is employed to open the swell instead of a pressure backward. The organist's seat is made with a movable back, to which a breast strap is attached. By lightly leaning forward the breast strap opens the swell shades, and naturally closes them when the forward pressure is relaxed. Gray & Davison applied the device to an organ built for the inventor. With this contrivance it is possible to play such pieces as have an independent pedal part (in which both feet have of necessity to be employed), and yet use the swell continuously. Such an invention should be speedily adopted by organ builders in this country, or, at least, a trial made of one.

....Although Sir Sterndale Bennett wrote many beautiful works for the piano, concertos included, they are very rarely heard in this country. If pianists would allow Liszt's compositions to rest for a time, and present to audiences pieces of different scope and higher merit by now neglected composers, they would please more and display their talents equally well. There are very few more delightful *salon* or concert pieces than Bennett's trio, "The Lake," "The Mill-stream," and "Fountain." The refined musician and composer is evident in each one, and for a satisfactory interpretation demand the highest qualities on the part of the performer. Pianists should remember that Mendelssohn said of Sir Sterndale Bennett's compositions that they were reckoned by the best German critics as among the standing works of the period; while the prejudice which had existed in Germany against English compositions and musicians Bennett had destroyed, as nobody but a true genius could. His piano concertos are worthy of frequent performance, but they are only now and then brought forward in England. Here they are a dead letter.

THE following is the *Musical Standard's* estimate of Mr. Leslie's new symphony, recently produced at the Crystal Palace:

"Many musical men were attracted by Mr. Leslie's new symphony, being curious to hear so ambitious a work from the pen of one who has chiefly engaged in the laudable

task of bringing out charming old madrigals and motets, a branch of musical art as diverse from that of the modern symphony as is a statue of Phidias or Praxiteles compared with one of Gustave Doré's great dramatic paintings. Those, however, who looked for anything in the ancient style were most certainly disappointed, for with the exception of an occasional passage in which the scoring appeared to be *several* four or five parts going along very smoothly with accompaniment—the whole work abounds in examples of the modern school of instrumentation, and effects are produced by the most recent artifices, the various instruments being grouped according to the latest methods, and even the *con sordini* and *'celli cantabili* are not forgotten. All this knowledge, however, is insufficient in itself, and although Mr. Leslie has done his work so cleverly and conscientiously, the secret known to Brahms, to Raff, and to Mr. Cowen in his Scandinavian Symphony—that of sustaining and increasing the interest of the hearer as the work proceeds—has unfortunately not been revealed to the composer of 'Chivalry.' The first movement—contrary to many great works—is by far the most skillful and the most effective; the andante is the next best, while the scherzo and finale, though not deficient in skill and clever contrivance, are weak and unsatisfactory. Were the latter movements equal to the former, all lovers of orchestral music would be proud of the work. Unfortunately the theme of the scherzo is commonplace and ungraceful, and is only saved from failure by some passages of canonic imitation between the upper and lower parts in the second and less common strain. The martial character of the finale is too demonstrative, the trumpets and all the other brass instruments being used in march time too incessantly. Happily, near the end of the work, tender and softer strains are heard, following upon the death of the imaginary hero. As a whole, the work is only partly successful, and if the latter part remains in its present state, it is, I fear, not likely to take a permanent place in the list of great orchestral works. It is nevertheless, even as it now stands, the work of a conscientious and skillful musician."

....The grand organ placed in the new building, "The Tabernacle," Washington, D. C., was built by Steer & Turner of Springfield, Ill. In point of size it stands second in the city. It has 1,795 feet of pipes and 33 stops.

## Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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FRANCIS X. DILLER, Musical Director,  
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The Maestro Bottesini has almost finished a new comic opera entitled "Babete."

At the Apollo of Rome, the rehearsals of the "Duca d'Alba" have already commenced.

The Prussian government has disbanded the Choral Society of Wiesbaden, because it is suspected of being a Socialistic society.

At the Vienna Carl Theatre will soon be represented a new opera by Suppé, words by Kadler, having for title "Donna Nicolosa."

"Zenobia," a new opera by S. G. Pratt, of Chicago, is to be produced in that city next June, with Litta and Cary among the solo singers.

"Ivan" is the title of an operetta by Maestro Lucidi, of Rome, which will soon be represented in the Teatrino of the "Society Felsinea," of Bologna.

A report runs that Gounod is to write an opera for the Paris Opera. The subject is said to be "Loreley," and the protagonist the same as in "Masaniello"—a ballet dancer.

Maestro Scontrino has set to music an operetta in one act, entitled "Il Progettista," which will be represented at the Argentina, Rome, with Baldelli in the principal part. The words are by U. Barbieri.

"Lili" is the title of a new comedy-vaudeville by Hennequin and Millard, with music by Hervé, recently represented at the Variétés, Paris. Both the comedy and music are spoken very well of.

The latest report about the proposed performance in Paris of "Lohengrin" states that Wagner's opera will not be given until next winter, and then in Italian. It is hoped that all difficulties will be avoided by this arrangement.

The journal *Asmodeo*, of Milan, says in its last number: "The rehearsals of Smareglia's opera, 'Bianca de Cervia,' have commenced at La Scala, the principal parts in which will be represented by Signore Teodorini, Casaglia, and Colonnese, and Signori Devilliers, Aldighieri and Veechioni."

The French National Academy of Music celebrated the birthday of the composer of "La Muette" by a concert, at which the entire company of the Opéra sang "L'Amour sacrée de la Patrie." The inauguration of a full length statue of Auber, ordered by the town of Caen, took place at the same time. The Opéra Comique also gave a concert, for which occasion the sculptor Chevalier had prepared a medallion of Auber.

A successful orchestral work is undoubtedly Suppé's overture to the "Poet and Peasant." A Parisian publisher has brought out no less than twenty-four different arrangements, as follows: (1) Full orchestra; (2) small orchestra; (3) two violins, viola and 'cello; (4) flute, violin, viola and 'cello; (5) flute, violin, viola and guitar; (6) violin solo, with accompaniment *ad lib.* for violin second and bass; (7) two violins and piano; (8) two violins only; (9) piano, violin, flute and 'cello; (10) piano, violin and cello; (11) piano, flute and violin; (12) piano and violin; (13) piano and flute; (14) piano duet, flute, violin and 'cello; (15) two pianos, eight hands; (16) piano, six hands, with accompaniment of tambourine, cymbals and triangle *ad lib.*; (17) piano, six hands, without accompaniment; (18) piano duet only; (19) piano solo; (20) piano solo (easy), with accompaniment of tambourine, cymbals and triangle *ad lib.*; (21) piano solo (easy), without accompaniment; (22) piano and clarinet; (23) two flutes and piano; (24) two flutes. If there are any music lovers who do not find the arrangement they require among the above, then may the publisher well despair of suiting them.

A French journal says of Benjamin Godard's "Ballet," recently performed by Pasdeloup in Paris: It is always the same individual talent showing the composer's researches after new effects of rhythm and tone-color. The section entitled *Première danseuse* was encored; the opening of the accompaniment given out by the fagotti *staccato* and 'cellos *pizzicato* is original in idea, as well as the phrases in thirds that pass from the flutes to the clarinets, then to the violins, finishing neatly with the two trumpets. This idea is pursued and developed with much cleverness. The *Pantomime sentimentale* is not so taking, while the *Danse des Almées* may be called *le Désert*, because there is not much in it. Yet the individuality of the composer is again shown, as the movement is founded upon a *sostenuto* bass (E—the dominant of A minor), above which a *melopeo* is gracefully spun, passing through a great number of different keys, which produces harsh and peculiar harmonies according to the remoteness of the connection between the chords and pedal basses. Following this *Dance* is a *Valse*, which, in spite of the composer's talent, is not a success. The work is interesting, and can be listened to with pleasure, while it confirms once more the versatile talent of M. Godard.

## Oratorio at Baltimore.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, February 17, 1882.

THE public rehearsal of the oratorio of "The Messiah" by the Oratorio Society of Baltimore, took place at the armory of the Fifth Regiment last evening, Prof. Fritz Fincke conducting the music. The overture was performed by sixty-five of the best musicians in the city, and was received with applause. Chr. Fritsch opened the oratorio by singing the recitative part, commencing "Comfort ye, comfort ye, my people, saith the Lord," followed by the air "Every valley shall be exalted." This gentleman has a strong, clear voice. The grand chorus of 700 voices executed all the choruses with precision and harmony. The bass parts were rendered by Myron M. Whitney. Anna Drasil sang with elegant taste and sweetness. The voice that pleased the most, and justly, was that of E. Aline Osgood, the soprano of the evening. Harold Randolph was organist. The grand concert will take place this evening. W.

## Music in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, Ill., February 16, 1882.

THE Hess Acme Opera Company is giving a season of light opera at the Grand Opera House this week. Its repertoire embraces "The Mascotte," "Olivette," "Chimes of Normandy" and "Fra Diavolo." The chorus is remarkably strong, and sings with quite unusual precision, but the soloists are not equally good, though yet reasonably strong.

A concert by the Apollo Club is announced for March 2, at Central Music Hall, at which Mme. Teresa Carreño will appear.

Josephy gives piano recitals at the same place on Monday and Wednesday.

A mass rehearsal of the Festival chorus took place last evening and two more will be held next week, which Theodore Thomas will conduct.

The thirty-first of the Lewis and Eichheim chamber concerts takes place this afternoon at Hershey Music Hall, with a fine programme.

Lydia Harris gave a piano recital at the warerooms of Lynn & Healy last Friday evening, with the following programme:

1. Chromatic Fantasy and Fugue.....	Bach.
2. Nachstück in F, op. 23, No. 4.....	Schumann.
3. Scherzo in B flat minor, op. 31.....	Chopin.
4. Etudes Symphoniques, op. 31.....	Schumann.
5. (Theme, eleven variations and finale.).....	
6. Valse Caprice, op. 31.....	Schwarzenka.
7. "If I Were a Bird".....	Henselt.
8. Rakoczy March.....	Liszt.
9. Waldesrauschen.....	Liszt.
10. Faust Waltz.....	Gounod-Liszt.

W. S. B. Mathews added much to the interest of the occasion by an introductory lecture, which was highly appreciated.

Miss Harris is a rising young artist of this city, an earnest and indefatigable student of the piano, and who has already attained an enviable degree of technical facility. Her best numbers on this occasion were the "Etudes Symphoniques" of Schumann, Liszt's "Waldesrauschen," and the Gounod-Liszt "Faust Waltz." She is a brilliant player, and if something lacking in deep poetic fervor, this quality may be expected to come with advance in age and wider experience. I believe that she owes her musical education entirely to W. S. B. Mathews, of this city, with whom she studied a number of years.

There has been comparatively little music of importance in Chicago for the past week, but the outlook is promising for the future.

FREDERIC GRANT GLEASON.

## Events in Hartford.

[CORRESPONDENCE OF THE COURIER.]

HARTFORD, Conn., February 18, 1882.

THE GREAT social event here was the performance of "Patience" by an amateur company under the auspices of Company K of the First Connecticut Regiment. After faithful study and constant drilling they at last appeared before the public in the Roberts Opera House, and had the satisfaction of achieving the greatest amateur success in this city thus far. In the matter of costumes and scenery they were perfect, while the male chorus was certainly the best ever on our boards, not even excepting that of any professional company. The chorus of "damsels" was also very good, but had not the same number of telling voices, and was not so well up in stage business. The part of *Patience* was enacted by Emma Tuttle, who scored a triumph to be proud of. Her acting was characterized by an intelligent conception, naive and graceful movements, and that stage "repose" usually known only to professionals. Her voice was sweet and clear, easily filling the house, and her singing pleased so well that she must have tired with responding to frequent encores. H. W. Hatfield carried off the honors from among the gentlemen in the part of *Grosvenor*, acting easily and gracefully, but copying the conception of professional artists in the character very closely. Henry F. Trask, the *Bunthorne*, did very nicely as far as acting was concerned, but was sacrificed vocally. In trying to sing a baritone part he threw away the chance of showing his fine tenor voice which he knows how

to handle artistically, and in some of his lines could not be easily heard or understood. N. H. Spencer as the *Colonel*, J. W. Woodbridge as the *Major*, and F. W. Bancroft as the *Duke* should be complimented. The part of *Lady Jane* was intrusted to H. A. Foster, who made a laughable caricature of that robust creature, though hardly able to do the singing. The other minor characters were well taken. As a whole the piece ran very smoothly under the able stage management of Mr. Tuttle and capable baton of Irving Emerson. Two evening performances and a matinée showed the appreciation of the public, and sent the amount of their receipts up to the neighborhood of \$2,500. If Company K doesn't take that as a hint to "do so some more," it is not gifted with the enterprise with which its members are credited.

The recent closing of Allyn Hall and the consequent scarcity of places for local and other entertainments, are beginning to have their effect. The various suggestions of the newspapers upon the subject have set some of Hartford's capitalists to thinking, and some of their ideas have at last assumed tangible form, at least in the matter of a site. It is proposed to build a new opera house on the spot once occupied by the county jail, and a refusal has been given for the purchase of the land by the real estate broker having it in charge. The owners of the adjoining property on the east have also agreed to sell sufficient land to carry out any plans of the projectors. The location is not as accessible as that of Roberts' Opera House, but it has various other and greater advantages. In the first place, a building may be erected there which opens upon the street on three sides and having sufficient room for an alley on the fourth. This would insure plenty of light for the interior by day and go far toward guaranteeing absolute safety for the public at all times. If the opera-house idea does crystallize into fact, and it probably will, one thing may be foretold, every precaution will be taken and every known appliance used to reduce danger by fire to its minimum. And it is a good time to plan now, while the horrors of the Ring Theatre are fresh in mind.

The spot chosen has already been the scene of several tragedies, in which the actors appeared on the boards for the first and last time, with the county sheriff as stage manager and prompter. It is to be hoped that no future plays will be as realistic.

Stoddard having announced a course of lectures in this city, the reserved seats for the same were advertised to be sold on Thursday morning. At the time for opening the sale there was a line of about two hundred men in waiting, and before the last man got his chance, every seat in the Opera House was sold for the entire course. All this in half a day. The like was never known here before, and goes to show the popularity which the lecturer has achieved.

The Mitchell Quintet, consisting of Mr. and Mrs. John Woodbridge, Marion Keeney, T. S. Gould, and Henry Mitchell, sang in Odd Fellows Hall on the 16th. A classic programme was rendered in fine style, every number being encored. Between the vocal numbers were sandwiched select readings by Dr. Nathan Mayer, the musical and dramatic editor of the *Times*.

Company K of the First Regiment is making arrangements to produce "Patience" in Springfield by request of citizens there.

Hague's British Minstrels created quite a furore here recently, and at the earnest solicitation of the press and citizens have consented to appear in sacred concert at the Opera House on Sunday evening. Few traveling companies, not excluding operatic combinations, can boast of so many fine male voices. It is the great feature of their entertainments, and such pronounced public appreciation ought to be an admonition to other managers to go and do likewise.

HENRY.

## A Protest.

WATERTOWN, N. Y., February 13, 1882.

To the Editor of the Courier:

AS one of your subscribers, I must certainly protest against the tone (or spirit), as well as the wording of your correspondent's ("W") letter of January 31, in one or two particulars. He says: "The Musical Union of this city gave a rendering of 'The Messiah' just before New Year's Day, to which the boy string quartet played the accompaniments handsomely and met with abundant praise in return."

Now, it seems to me that this is a rather shabby notice of a most excellent performance of the grand old work. The chorus was about seventy strong, and the members belonging to it went with an enthusiasm, intelligence and success, that in the opinion of good judges, have not been equalled in our section at least. Mrs. J. C. Hull, of New York, was the soprano soloist, and her performance met with general approbation. The other solo parts were excellently taken by local singers. There is no doubt but that the "boy quartet" did their share in the accompaniments beautifully and are entitled to great praise, but a stranger reading the letter referred to would think that they furnished, not only the whole entertainment, but all the accompaniments. The truth is we had, besides the organ, a full set of strings, flute, clarinet, horn and trombone. Again, I cannot agree with your correspondent that "local ability is not growing." The fact that musical entertainments of mediocre or worse merit are not well patronized by our really musical people, is proof to me against such a statement.

Y.

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**I**T seems to be tolerably well settled that Mr. Gye, of the Covent Garden Theatre, London, will be the impresario of the new opera house now being erected on Broadway, near Forty-second street. Perhaps a better manager could not have been selected, not only because of his position in England, but because of the numerous and unnameable interests which bind this country to the mother country, and *vice versa*. Competition should certainly bring forth more finished performances of Italian opera than New York has had for the past few years.

**A** German paper, the *Wiener Allgemeine Zeitung*, recently made a proposition that should be seriously considered. It was the suggestion of a Viennese doctor named Hillischer, who intends to open, on the first day of the coming August, in the Rotonda Hall, Vienna, an "International Theatrical Exposition," for the express purpose of studying questions and matters bearing on theatre fires. He proposes that prizes and medals shall be distributed to those who bring forward the best plans for effectively extinguishing conflagrations or for preventing them. The idea is not bad.

**L**ILIAN OLcott, the gifted daughter of Dr. Olcott, of Brooklyn, will soon enter the dramatic profession, making her first appearances as *Pauline*, *Parthenia* and *Juliet*. She has been heard privately on the stage at Booth's Theatre, and in private society in Brooklyn, where she is ever welcomed, and her relatives and friends are sanguine as to the result of her endeavors. She has been qualifying herself during several years by a comprehensive course of study and European travels. She does not appear to be fond of display, and, having abundant means, does not enter upon an artistic career except from a genuine love of art and an earnest desire to excel in it. Dramatic genius is rare, especially when it is combined with a talent for music and the arts. We are gratified to note the accession to the dramatic profession of so refined, cultivated and gifted a student, who has wealth, youth, beauty, and great energy and perseverance. We wish her all prosperity.

**T**HE May Musical Festival is now being vigorously advertised. This is exactly as it should be, and every musician will wish the affair to be as successful as possible from both a financial and artistic standpoint. But an unpleasant feature in connection with this advertising is the effort to totally ignore the fact that Dr. Damrosch ever organized a festival in New York and carried it through triumphantly, even so short a time ago as last year. The coming festival is referred to in eulogistic terms, and all that it is to accomplish is minutely laid before the public. Damrosch and his praiseworthy work are seemingly held of as little account as the pioneer backwoodsman, whose business it has been to cut down

trees in order that others might occupy the land without trouble, and without extending thanks to the original laborer—so necessary to the inception of all new enterprises. This procedure is not fair to Dr. Damrosch, who only a few months ago was receiving the unstinted praise of the whole press. Would a reference to Dr. Damrosch's work last year deduct ought of excellence from what Mr. Thomas is likely to accomplish this year? We think not.

**N**OW is the season when church committees make desperate efforts to procure a choir of artists and an organ virtuoso for salaries such as scavengers are paid for using the hoe and broom. At this time singing birds of all qualities find that they are obliged to change nests, or, if not obliged, feel it advisable to do so. A change for the better may fall to the lot of a few worried musicians, but most of them find things pretty equal all around. Nothing proves the unsettled state of affairs and general "restlessness" of American life so much as this yearly epidemic of singers and organists. It is hard to see what good is subserved by it, although novelty seems to be at the bottom of it all, a month's service, however, sufficing to make new things old. No sooner have all things been apparently settled, than there is complaint, which is kept up pretty steadily throughout the year, until the time for a like ridiculous performance to be gone through arrives. Why is this a custom peculiar to America? Is life only valuable according to the number of useless changes we manage to make in it? If so, why not engage organists and singers by the quarter or even month, rather than by the year. Why not?

**T**HE most amiable relations cannot be said to exist between English manufacturers and dealers when the latter are urged to form a protection society. That dealers are somewhat at the mercy of manufacturers is a fact no one cares to deny; but they cannot do much single-handed to obtain redress even in matters that might be adjudged unfair by the whole trade. Whether the organization of a "Dealer's Protection Society" is feasible either in England or this country is open to grave question; certain it is that serious difficulties surround its formation, all of which would have to be overcome before any association for mutual benefit could be thoroughly established. Granting the possibility of a "Dealer's Protection Society," all matters relating to the wholesale purchase of instruments would be settled by a vote, to be considered final by every member of the organization. Individual cases of real or supposed injury would have to be investigated by a duly appointed committee to collect information and report on all such matters, the decision arrived at being upheld, of course, by every member of the "Society." That the idea of such an "association" should have been broached in England shows that causes exist why it would be beneficial if formed and in working order.

**R**EED organ manufacturers are becoming aware that there is a constantly increasing sale for double-bank reed organs with a pedal keyboard and a pipe top. A pipe organ is too expensive an affair for many small churches to ever hope to obtain, and these reed organs in their completeness are the next best thing to it; consequently, a good trade has been recently opened up in this kind of instrument. As an ornament to the parlor and for its real utility, a double-bank reed organ, with pedals (with or without pipe-top), fully pays the purchaser for the money invested in it, for almost the whole range of organ literature can be played on such an instrument. It is infinitely superior to an attachment of pedals to the piano, first, on account of having two full banks of keys; and, secondly, because the tones can be held as long as are necessary, thereby bringing out the various parts in polyphonic compositions. Reed organ manufacturers should push their trade in these instruments, and sell them at a price low enough to induce more persons to buy them. To organists and students of the organ, an instrument so complete is almost more necessary to their studies than a piano, and, it might be added, almost more valuable.

**T**HE music publishers of England seem to feel the necessity of association, for there exists in that country a "Music Publishers' Association." At a late committee meeting the securing of uniform forms of copyright agreements was the subject for consideration, and not an unimportant one either. At a previous gathering several firms had exhibited the legal forms ordinarily used by them, which were all submitted to a gentleman named Hulett. He now advocates these revised forms for the following assignments: (1) Assignment of copyright in consideration of royalty; (2) assignment of copyright in consideration of a lump sum; and (3) agreement with vocalists for the payment of specified royalties. In this country organizations do not seem to flour-

ish, except among workingmen. In the trades generally each capitalist feels able to fight his own battles, both against his employees and competitors, and in this way affects to despise manufacturers and employers' organizations. But there is only strength in union, a truism many who have had to fight a strike single-handed have discovered to their cost. Even when good and strong organizations have been formed, it is not often found possible to prevent members thereof from secretly violating those very rules and decisions for the maintenance of which they have voted.

## MINOR TOPICS.

THE players forming the orchestra of La Scala, Milan, have practically adopted the resolutions passed by the recent Milan Congress of Musicians. The new instruments to be used are the double bass with four strings, the horns with the crooks of the various keys indicated in "partiture," and the new bass trombone in place of the bombardone. The change will be accompanied by a trifling expense. In this country the only needful and important change needed is that from cornets to trumpets, for the contra bass with four strings is that regularly used, and the tuba is an excellent substitute for the ordinary bass trombone, besides possessing a deeper compass. Cornets are the abomination of our orchestras, and should be summarily banished to their rightful place in military bands. Of course, they may be used for special effects in operatic works. Meyerbeer has used one in the last act of "Robert."

**P**ARIS has now no Italian Theatre, a fact that has given rise to much speculation as to the future of Italian opera there. Monseigneur writes in a Paris journal: "Frankly, the more I think of it, the absence of an Italian theatre in Paris is a shame. How! London, Petersburg, Vienna, Madrid, Berlin, Lisbon, Dublin, Warsaw, and a hundred other cities possess Italian theatres, while Paris, the capital of capitals, is absolutely without one! It is monstrous in truth. The old Italian theatre brought as much money to the Paris treasury as the Opera itself. \* \* \* Who does not remember Sontag, Malibran, Albani, Frezzolini and Patti? Paris without an Italian theatre? A sign of the times, and a sad sign! It is a lowering of the intellectual level, a proof of indigence. A single Opera Comique and no Italian opera. It is the hopeless case of a nation that believes itself to have ears." And yet as long as Paris has its National Opera House it need not despair. Italian opera must give place to "national" opera the world over. The sooner the better.

AT a private residence in Milan some interesting experiments were recently made with a new microphone, several members of the press being present. The music heard by the private gathering was a performance at some distance off, and not only were the separate pieces well distinguished, but even the characteristic qualities of voice of the various artists taking part therein, as well as the sounds of the orchestra and the applause of the audience in the theatre. In connection with this may be mentioned a new discovery made recently in Paris, called "The Dioscopio," which presents such varied and remarkable applications in "optics" as to greatly excel those in the acoustic of the telephone, with which it compares in simplicity. It consists principally of a conducting wire attached at one end to a small convex lens (that is, an object glass of a telescope), and at the other to a small white metal plate. With this in a darkened room everything taking place on a stage can be noted perfectly.

WHEN composers and publishers send music for review it ought to be with the understanding that an able and honest opinion shall be given of it. Certain it is that no fault will be found with a composition from a technical standpoint unless errors exist therein. The fact of such errors being indicated proves that the critic has the ability to perceive them. Beyond this, music has certain forms and generally admitted standards, all of which have to be taken into consideration when a work is being subjected to a searching dissection and criticism. The individual taste of the critic crowns the whole, and undoubtedly, to a certain degree, biases his judgment. The absurdity, however, consists in a composer trying to defend absolute errors, which are of that common order that no two good musicians disagree upon. When he does this no impartial opinion is likely to satisfy his ignorance and vanity, and such an one had better refrain from printing what shows his want of education, and certainly from sending it to the reviewer with the expectation of having his wretched effusions glorified.

....The demand for billiard and bagatelle balls, as well as for piano keys, has greatly increased of late years, and consequently ivory is in great demand. The last sale of ivory at Liverpool was the largest which has taken place for a long time. Manufacturers who were present say that the prices realized show an advance of from 20 shillings to 80 shillings per 100 weight. All the lots were sold. There were buyers not only from the English towns, but from America and the Continent.—*Boston Commercial Bulletin*.

## NOTES AND ACTIONS.

....E. H. Jenkins, music dealer, Findlay, Ohio, has sold out.

....Henry Mertins, organ manufacturer, Syracuse, N. Y., has made an assignment.

....F. Denninger & Co., piano-case manufacturers, New York city, have been attached.

....Spang & Mertins, organ manufacturers, Syracuse, N. Y., have dissolved partnership.

....George Bothner reports that the demand for his goods is far greater than before the holidays.

....The Mechanical Orguinettes Company made a large shipment of instruments to China last week.

....Marchal & Smith, of Eleventh street, contemplate moving their warerooms into Fourteenth street.

....O. A. Hawkins, of the Sterling Organ Company, reports an active foreign demand for the firm's organs.

....Saxe & Robertson, the New York agents of the Estey Organ Company, report business as being excellent.

....M. J. Dewey, Oneida, N. Y., has an elegant branch house in Cazenovia, N. Y., managed by J. G. Keiler.

....Owing to a large increase in business, George Bothner is looking for a place where he can enlarge his facilities.

....A Steinway grand piano has recently been secured by Willie Hitt, a well known teacher of music in Holyoke, Mass.

....S. Sturtevant, Nyack, N. Y., reports that he has built up a fine trade for Geo. Wood's larger combination instruments.

....Jarvis Peloubet started on a flying trip to Michigan on Thursday of last week in the interest of the Standard organ.

....W. H. Keller, Easton, Pa., has moved into his new warerooms in that city. They are adjacent to his handsome bookstore.

....Sylvester Tower, Cambridgeport, Mass., spent several days in this city during this week. He reports an advance in piano goods.

....J. J. Goerres, Rochester, N. Y., arrived in this city on Monday morning last, and made his first visit to Steinway & Son's warerooms.

....E. D. Castellon, Meriden, Conn., the well known manufacturer of piano stools, reports trade as being better this season than for many years.

....Almon Bristol, Fulton, N. Y., made a flying visit to this city last week. He reports the demand for six-octave organs in that locality as being very active.

....Nathaniel Norton, of the Wilson Patent Piano Stool Company, reports shipments during last week to Italy, Sweden, Venezuela, Central America and the West Indies.

....Mason & Hamlin will have on exhibition in about two weeks at their warerooms in Union Square one of their new upright pianos, which they have now in course of construction.

....E. D. Buckingham, Utica, N. Y., spent all of the forenoon of Monday last examining J. Burns Brown's "automatic organist" at the latter's warerooms in University Place.

....G. Robert Martin is about to enlarge his factory and to otherwise increase his manufacturing facilities, as the demand for goods of his own production is far in excess of the supply.

....E. P. Carpenter, Worcester, Mass., has opened a branch office and warerooms at 7 West Fourteenth street, this city. The Carpenter organ is meeting with much favor in the trade.

....John M. Hale, Belpre, Ohio, says that the trade in pianos in his section is better now than for some months past. He reports that uprights and grands seem to lead where squares were once so popular.

....It is reported that A. Weber is working so hard that his health is somewhat impaired. It is to be hoped that such a brilliant and worthy representative of the trade will not be prostrated by his energetic attention to business.

....W. B. Tremaine will soon start on an extensive trip in the interest of the Mechanical Orguinettes Company through the West and Southwest. Mr. Tremaine is one of the ablest representatives on the road, and has a host of warm friends.

....A. Vanderbeck, Plainfield, N. J., has grown rich in the piano and organ business in that city, and his orders are always welcome to the manufacturers. His warerooms are large and handsome, and he handles all the leading instruments in the trade.

....On Thursday morning of last week a slight fire was caused in Billings & Co.'s warerooms by the flame from a grate coming in contact with the woodwork surrounding it. It was, however, discovered in time by the watchful, energetic and careful assistant bookkeeper, Charles Klupel, who once dispatched a summons by the Mutual District Company's wires for the Babcock extinguishers, but before they

arrived the flames were quenched with the private fire apparatus of the house. The firm is fully insured, but no claim for damages will be made.

....It is reported that the Star Parlor Organ Company, Washington, N. J., has dissolved. Churchill & Co. were the agents in this city until about two weeks ago.

....Daniel Hess has just received a large selection of elegant Italian violin strings, which he offers at low rates. As he has them direct from the manufacturers, purchasers may expect bargains. The firm's patent violin case is meeting with a great demand.

....The double bank Liszt organ, one of the latest styles of the Mason & Hamlin Organ Company, is a great advance on the ordinary cabinet organ, being the nearest approach to a pipe organ manufactured, and in fact superior to many pipe organs in quality and power.

....The Congregationalists of Brattleboro, Vt., have ordered a new organ of Steer & Turner of that city. It is to have two manuals, with 21 full speaking registers and complete pedals to match the manuals, the whole to cost about \$3,000 and to be completed about July 1.

....A. H. Hammond, Worcester, Mass., was nearly all of last week in this city. He spent the greater part of his time among the musical fraternity in Fourteenth street, and stopped at the Fifth Avenue Hotel. He has withdrawn his interest from the Star Parlor Organ Company.

....The new building of Pratt, Reed & Co., manufacturers of ivory goods, Deep River, Conn., is nearly completed. It is four stories high, built of brick, will have a tower 95 feet, and when completed will be both an ornament to the village and great aid to the business interests of the place.

....E. H. McEwen, manager of the New York warerooms of the Sterling Organ Company, has just received from the factories two handsome organs, new styles, with new stops, new combinations, &c., and he is naturally very happy over the event, as they are competing organs in every sense.

....Thomas Hough, Paterson, N. J., was among the visitors to this city during the past week. Mr. Hough has large and handsome warerooms in that city, which he always keeps well stocked with pianos, organs and small instruments. He has a steadily growing and successful trade.

....S. E. Nichols, dealer in music, pianos and musical instruments, at Pittsfield, Mass., was burned out on Saturday. His stock was estimated at \$12,000, which was mostly ruined by water. He was insured for \$6,000. A separate policy of \$2,000 covered the loss on pianos and other instruments.

....Sohmer & Co. began work on Wednesday of last week in their new factory in Twenty-third street. As they are now in full working order there their agents may expect their orders promptly filled in future. The firm is still behind in its orders, even in some of those that were placed previous to January 1.

....J. L. Quimby's mill, devoted to the manufacture of sounding-boards and bellows-boards for musical instruments, at Grand Rapids, Mich., was destroyed by fire on Wednesday last. The mill had just been rebuilt and put in running order, having been destroyed by fire last October. The total loss is about \$6,000. The fire started in the engine room. Insurance, \$3,500.

....Among the visiting members of the trade to the city during the week were: E. D. Buckingham, Utica, N. Y.; A. H. Hammond, Worcester, Mass.; J. J. Goerres, Rochester, N. Y.; S. Morrison, Bradford, Pa.; William Hood, Oil City, Pa.; G. C. Aschbach, of G. C. Aschbach & Co., Allentown, Pa.; Thomas Hough, Paterson, N. J.; A. N. Fisher, Springfield, Ill.; Almon Bristol, Fulton, N. Y.; Sylvester Tower, Cambridgeport, Mass.; Daniel F. Beatty, Washington, N. J.; E. D. Castellon, Meriden, Conn.; John M. Hale, Belpre, Ohio.

....A. Hammacher & Co. have in course of preparation a new catalogue of the piano hardware and tools manufactured by the firm. It will contain sixty illustrated pages, and is the first illustrated catalogue the firm has published specially for this line of goods. It was issued to obviate the difficulty arising from mistakes which are often made in ordering goods by people who do not know how to properly name them. It will contain a list of quite a number of new tools. The firm is now looking for a suitable building for the sole use of its veneer department, and reports business increasing steadily, with every indication that it will continue to do so.

....J. Burns Brown has opened a wareroom in the Hazelton piano building, 34 University place, for the sale of the automatic "organist and pianist," which is said to be the latest and greatest musical marvel. It is an attachment whereby any organ or piano can be played mechanically by automatic fingers, rivaling in time, precision, rhythm, expression and effect the professional musician. Absolutely no knowledge of music is required to play either simple melody or the master-pieces of the greatest composers. Its simplicity and execution are equally marvelous. Mr. Brown will also keep on hand mechanical musical instruments of various kinds.

## NEW FOREIGN PUBLICATIONS.

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PIANO SOLO.

Frehde, G.—Transcriptions of favorite German songs. *Hermet*,

"Das einsame Röslein; *Peters*, "Rheinlied;" *Wurst*, "Au den Mond;" *Volkslied*, "Stille Nacht, Heilige Nacht;" *Volkslied*,

"O Sanctissima;" *Träck*, "Das Alpenhorn;" *Kach*..... 75

Weingartner, F.—Op. 3, "From Olden Times." Six parlor compositions. Together..... 75

Zellner, H.—Op. 17, "Vier Elégies."..... 50

PIANO DUETS.

Kettner, Eng.—Op. 18, "La Rosée," Valse brillante..... 1.15

TWO PIANOS, FOUR HANDS.

Mozart, W. A.—Pianoforte Concertos revised and edited for study and concert use by N. S. Lebert. (Cotta edition.) No. 6 in A major.

Second piano part..... 75

ONE PIANO, SIX HANDS.

Sheiblög, L.—Op. 183. Brilliant pieces of moderate difficulty. No.

3, Bolero..... 75

PIANO AND VIOLIN.

Hoffmann, Heinrich.—Op. 55. Three pieces in dance rhythm, arranged by Joh. Lauterbach. No. 1, Ländler, 75c.; No. 2, Springtanz, 75c.; No. 3, Polonaise..... 1.00

PIANO AND TWO VIOLINS.

Kotek, Josef.—Op. 5, Book I. Fugghetta Polonaise, Duo d'Amour.

Together..... 75

PIANO AND CELLO.

Martini, St.—Third Sonata, au by J. de Sweet..... 1.00

PIANO AND FLUTE.

Teschak, A.—Op. 175, Third Sonata..... 65

PIANO AND CORNET.

Pflug, H.—Op. 15, "Farewell," Polka de Concert..... 75

PIANO, VIOLIN AND CELLO.

Lampe, Carl.—Op. 1, Trio in E..... 4.35

PIANO, VIOLIN AND FLUTE.

Burkhardt, C.—Favorite overtures arranged. *Kreutzer*, "Night in Grenada"..... 1.25

PIANO, VIOLIN, ALTO AND CELLO.

Stanford, C. Villiers.—Op. 15, Quartet in F major..... 7.00

PIANO AND STRING QUINTET.

Mozart, W. A.—Pianoforte Concertos, revised and edited for study and concert use by Dr. S. Lebert (Cotta Edition).

No. 7, in C major, piano part..... 1.00

String part..... 1.00

CHURCH ORGAN.

Lemmens, J.—Sonata Pascale, in A minor..... 90

PARLOR ORGAN, PIANO, CELLO AND VOICE.

Rubner, C.—"Au die Natur," Romane. German words only..... 75

The same, with orchestra parts..... 2.00

TWO CELLOS.

De Severt, J.—Arrangements for two cellos. *Buonocini*—Sonate originale. *Paquelin*—Sonate originale. *Martini*—Sonate originale. Together..... 90

TWO CLARINETS.

Gambare, Vl.—Op. 7, Trois duo Concertants..... 1.25

ORCHESTRA.

Czapek, Josef.—Op. 90, Sacred Preludium for Large Orchestra. Score..... 9.50

ZITHER MUSIC.

Back, E.—Frühlingserwachen. Romanze für two Discant, one Alt, three Streichzithern (Violin), Viola und Harmonium..... 60

## Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended February 11, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
Bremen.....	21	\$1,200	...	...	...	...
Rotterdam.....	2	120	...	...	...	...
Hamburg.....	5	332	...	...	2	\$112
London.....	28	2,800	...	...	...	...
Liverpool.....	25	1,802	...	...	...	...
Cuba.....	...	...	...	...	6	45
British N. A. Colonies.	1	62	4	\$925	...	...
Brazil.....	1	200	...	...	...	...
Totals.....	83	\$6,516	4	\$925	8	\$157

\* Orguinettes.

NEW YORK IMPORTS FOR THE WEEK ENDED FEB. 11, 1882.

Musical instruments, 54 pkgs..... value, \$5,267

BOSTON EXPORTS FOR THE WEEK ENDED FEBRUARY 10, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
British Poss. in Africa.	56	\$2,047	...	...	...	...
" " Australia.	142	9,015	...	...	...	...
Totals.....	198	\$11,062	...	...	...	...

BOSTON IMPORTS FOR THE WEEK ENDED FEBRUARY 10, 1882.

Musical instruments..... value, \$2,248

## SOCK AND BUSKIN.

....Bartley Campbell's play, "My Partner," was given at the De Givens Opera House, Atlanta, Ga., on February 10 and 11, to good houses.

....The Rents-Santley Novelty and Burlesque Company had large audiences during last week at the Monumental Theatre, Baltimore.

....Frank Mayo has been playing at the Baltimore Academy of Music in "Hamlet," "Virginius," "Three Guardsmen," and "Davy Crockett."

....Bartley Campbell's "Galley Slave" has been running at Ford's Opera House, Baltimore. The absence of Maud Granger was a conspicuous feature.

....St. Patrick's Hall, at Hancock, Mich., the best theatrical hall in its appointments in the Upper Peninsula, was burned on February 12; loss, \$10,000.

....Eduard Haerting played as *Guest* with a local dramatic organization at the Detroit Opera House on February 15, in Scribe's four-act comedy, "Das Glass Wasser."

....The Vokes Family showed at Houston, Tex., on the 6th and 7th, to good business. "The World" combination was the attraction at Gray's Opera House for February 24.

....At the Augusta (Ga.) Opera House, February 10 and 11, the Madison Square Company gave "Hazel Kirke" three times, each performance drawing the largest houses of the season.

....A very active and interesting play, "Against the World," occupied the boards for the week ending the 18th at the Park Theatre, Detroit; the attendance was large and the ushers more officious than ever.

....J. E. Riley, formerly connected with Gray's Opera House, Houston, Tex., has leased Pillot's new and elegant opera house for the season of 1882-83. Mr. Riley's long experience in the business is a guarantee of success.

....The "Black Crook" has been produced at the Holliday Street Theatre, Baltimore, in good style, and has been enjoyed nightly by crowded houses. Hague's British Minstrels made their second appearance this season in Baltimore.

....The Madison Square Theatre Company played "Hazel Kirke" to the largest audience of the season at the De Givens Opera House, Atlanta, Ga., on February 13 and 14. All of the seats downstairs were reserved, and all of the seats upstairs, with the exception of three rows in the first gallery.

....Haverly's New Mastodon Minstrels entertained large houses at Whitney's, Detroit, on Feb. 14 and 15. They were followed by Mlle. Rhea, in "Adrienne" and "Much Ado," who, having won the universal admiration of the theatre-going public of that city a few months ago, was patronized with crowded houses.

....John Thompson, aided by Dotie Nagle and Mollie Thompson, gave a mixed entertainment at Steinway Hall on February 15. It was called "Around the World" Exposition Concert, and consisted of farce and comedy, with a variety melange, in which Mr. Thompson had a protean duty to perform, his cast including twelve different characters.

....Anna Dickinson presented "Hamlet" on February 16, at Moore's Opera House, Des Moines, Iowa, to a packed house at high prices. She was received with great favor, and was called before the curtain and frequently applauded. She was so well pleased with her reception that she promised an early return. All of the seats were sold before the doors opened.

....Rolla Ryan appeared at Albany, Ga., on February 14 and 15, personating "comedy characters" to fair business. Next season he will have a company of his own on the road, in a new play written by himself, entitled "Grip Scott." Pauline Markham and company were billed to play in "East Lynne" on February 20, her second appearance at Albany this season.

....On Monday evening, February 13, "All the Rage" was presented at Ithaca, N. Y., in Wilgus' Opera House, by J. M. Hill's company. A moderately large audience greeted them. On Tuesday evening, February 14, in the same place, Julia A. Hunt appeared in "Florimel" to a full house. The performance was repeated the following evening, but to a greatly diminished audience. On Saturday night, February 18, Thos. W. Keene, under the management of W. R. Hayden, appeared here in "Richard III." to a large and enthusiastic audience.

....Boucicault's beautiful comedy, "Daddy O'Dowd," was the play selected for the fourth performance of the season of the Garrick Club, of Newark, N. J., and was given before the usual large audience on February 15, at the Park Theatre. It was not as great a success as the third play, Gilbert's "Wedding March," the comedy element not being as pronounced as in that play, and it showed the want of more rehearsals. C. H. Macklin, as *Daddy*, gave a very strong performance; S. S. Simpson, as his *Son*, was very good; and G. E. Barnett, as *Tom*, was equally good, although his voice appeared to show the effects of a cold. Dean Pratt, as *Leake*, gave the most artistic performance of the evening; his versatility is wonderful. Mr. Munn, al-

though not on the bills, did the small part of *Chalker* as only he could do it. Miss Bryant, as *Lady Loftus*, did well in the main, although the part appeared a little beyond her. Miss Hann (*Kitty O'Dowd*) did not appear to as good advantage as usual, her brogue being rather shady, and the part was dressed too much for a farmer's daughter—people as a general thing don't wear velvet and diamonds when they do washing. Mrs. Munn, as *Mrs. Fowler*, was very acceptable, and we are glad to see her back again on the stage. Miss Gerwig, as *Mrs. O'Dowd*, was excellent. The success of Gilbert's "Wedding March," which is announced for a charity on March 1, has led the managers to announce another play by Gilbert, "Fortune's Toy," for the next performance.

## FOREIGN NEWS IN BRIEF.

....On January 14, Ambrose Austen completed twenty-five years of service as manager of St. James' Hall, London....The lecture list at the London Institution for 1881-82 includes the following upon the subject of music: "Old English Country Songs," by W. A. Barrett; "The Flute," by John Radcliffe; "The Organist-Composers of St. Paul's Cathedral," by the Rev. Dr. W. Sparrow Simpson; and "The Sonata, under Hayden and Mozart," by Ernst Pauer....According to a new regulation of the Academy of Fine Arts, those who carry off the *Grand Prix* for musical composition will be compelled to pass two years in Rome and in Italy, and at least one year in Austria-Hungary....The Academy of Fine Arts has chosen Gounod vice-president for the musical section, in place of Lenepuon, who now is president. ..Charles Henri de Besseilie, who had succeeded M. Musard as conductor of the Champs-Elysées concerts, recently died in Passy....A tenor, Felice Mancio, recently gave a concert at Monaco, and was well received and spoken of....The Tribunal Correctionnel, of Brussels, has condemned a librarian accused of having sold some counterfeit scores of "Faust" and "William Tell" to pay a fine of 216 francs, to be devoted to the poor of the city, and has accorded to the civil court 1,000 francs as damages. ....At the Victoria Theatre, Berlin, has been given a curious novelty, called "Anahna," a humoristic-fantastic-musical recital, taken from an Indian legend, in four tableaux and a prologue. The score is by Herrmann Zumpf, and is said to have produced a favorable impression....At Cherbourg a new theatre was recently inaugurated....A contractor of Villabartolomea has written to the *Arena*, proposing to hold a conference in which theatre fires shall be argued. He says he will exhibit a project of his which will extinguish them immediately, without any real disaster happening....According to a government announcement, the 14 theatres of the first order in Italy, the 72 of the second, and the 1,049 of the third order gave in a year, from July 1, 1880, to June 30, 1881, 57,338 representations, netting some 611,655 francs to the public exchequer....Not having been able to take part in the concert given at the San Carlo, Lisbon, for the benefit of the victims by the Vienna Ring Theatre fire, because indisposed, the baritone Kaschmann sent the munificent present of 40,000 reis....The elementary and analytical piano method of D. Magnus was awarded a prize at the Musical and International Exposition of Milan....The *Revue du Monde Musical et Dramatique*, in a recent issue, speaks quite favorably of the Carré Brothers, awarding the higher praise to the pianist, however....A new journal has been started in Naples, called *L'Archivio Musicale*, which will treat independently of everything that appertains to art. The programme of it has been sketched out by society of Neapolitan musicians, with Lauro Rossi as president, and there are foreign correspondents in every musical centre....The Milan Musical Museum continues to receive important donations. Just now the esteemed Signora Carlotti Morretti, a distinguished harpist, sent to the committee a magnificent harp made Kotzmann Sons, of Paris, in the year 1860....Lisbon has its *Figaro*, like Paris, London and Madrid. It is a journal that speaks of every subject, music included....Recently there was a beginning of a fire and a panic in two different theatres. The first took place at Lonigo, Italy, through the falling of a lamp; the second at Verona, through the sudden extinction of the gas during the ballet. No one was seriously hurt....The baritone Francesco Pandolfini is said to have signed a contract to appear soon at the Covent Garden Theatre, London....Boito, the composer of "Mefistofele," is peacefully living at Nervi, working on his new opera, "Nerone." He is also said to be writing a book....Pantaleoni has been engaged to appear at Montevideo....A greater number of victims than at the recent burning of the Vienna Ring Theatre were sacrificed in 1794, when the Theatre of Capodistria was destroyed, during which disaster 1,006 persons perished. Then, in 1836, at the Lehmann Theatre, St. Petersburg, 800 perished; and in 1841, at Canton (in China), 1,670 were burned and killed, and 1,700 wounded....For the 15th of March the city of Mentone is preparing a great international "concourse" of bands, orpheon societies, &c., &c....At the Royal Theatre, Malta, the experiment of lighting the theatre by the electric light has been quite successful....Mlle. Dory, a singer of promise, has been engaged to give concerts at Monaco and Monte-Carlo, under very favorable conditions....L. Massenet, the brother of the composer of "Herodiade," is forming at Buenos Ayres a society of capitalists, in order to open the French Theatre there with operetta representations.

## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

*Ed. Schubert & Co., New York City.*

1. <i>Cantate Domine</i> .....	P. A. Schnecker.
2. <i>We give immortal praise</i> .....	"
3. <i>Tarantelle. E minor</i> .....(piano).....	J. Durège.
4. <i>Unique March</i> .....	"
5. <i>Alpine Echoes. Idylle</i> .....	"
6. <i>Softly now the light of day</i> .....(sacred quartet).....	P. A. Schnecker.
7. <i>The Animal Quartet</i> .....(male voices).....	J. Brixner.

*No. 1.*—Most of the music going to make up this "Cantate" is hackneyed and lacking in interest. Even the solos have nothing particular to recommend them to choir singers—a grievous fault in a church composition intended principally for quartet choirs. The quartet parts are generally well harmonized.

*No. 2.*—Although the music is taken from Schumann, it is not likely that this anthem will become a favorite selection with choirs. The "tenor solo" is the only interesting and effective page in the piece. Like No. 1, it shows a fair knowledge of harmony, &c.

*No. 3.*—There is very little that can be termed original in this "Tarantelle," but it is written in a taking style and can be used with much success as a teaching piece. The passages mostly lie well under the hands, and make a rapid tempo possible in its performance. It is only moderately difficult.

*No. 4.*—Offers nothing new either in ideas or general arrangement, but is quite tuneful enough to please most listeners. It is written somewhat after the style of the late Rudolph Bial's pieces.

*No. 5.*—Mr. Durège would profit by going farther for his ideas, rather than in writing down the first thoughts that present themselves to him. The piece before us is nicely written and will be certain to find admirers; but it totally lacks novelty—a rather serious defect in these days. It is quite a playable and pleasing piece, and this is all.

*No. 6.*—The "subject matter" of the above quartet has been taken from Chopin and thus we have only to do with the arrangement, which shows a certain skill and quite a good technical knowledge of the art on the part of the arranger. Execution might rightly be taken to passages in the quartet, but upon the whole the work has been well done. It needs fair voices to do it justice.

*No. 7.*—Certain to succeed in throwing the audience into convulsions when rightly sung. The parts are taken by a cat, chicken, dog and hog, a monkey being supposed to play the accompaniment. The music is not bad, in fact, is rather melodious. The present edition has been prepared by Carl Kessen, who has added an introduction and furnished whatever translation of words were necessary for the quartet's performance in English. The introductory remarks are quite cleverly written, and serve admirably to prepare the audience for the fun that is to follow. Let male clubs make its acquaintance, if only for amusement's sake.

*Wm. A. Pond & Co., New York City.*

*Lift your glad voices*.....(sacred song).....A. J. Holden.

This song offers nothing new, but it is written in an agreeable style and shows the composer's facility. The melody will please most singers and can be made quite effective by a good delivery, while the accompaniment is nicely written and easy to play. The *ad lib.* chorus might have been better harmonized. Compass of solo—E flat or G or B flat, as preferred.

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*No. 252,717. Piano Case.*—Jakob Becker and John P. Becker, Detroit, Mich.

*No. 252,744. Violin.*—Nicholas B. Bennys, Singapore, Straits Settlements.

*No. 252,844. Mechanical Musical Instrument.*—Henry B. Morris and Lucien A. Brott, Ithaca, N. Y., assignors to the Autophone Company, same place.

*No. 252,976. Harmonica.*—Otto Spaethe, Gera, Germany.

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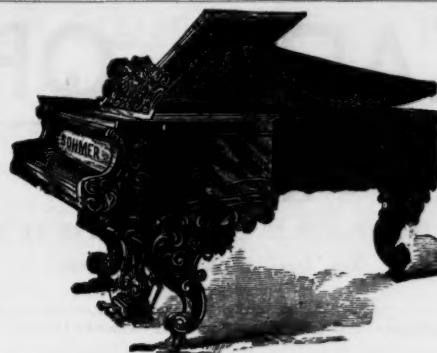
*No. 253,043. Music-Leaf Turner.*—Angelo Heilprin, New York, N. Y.

## TRADE-MARKS.

*No. 8,982. Accordeons.*—Wilhelm Spaethe, Gera, Germany. "The arbitrarily selected words 'Ne Plus Ultra.'"

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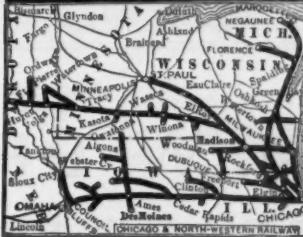
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